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ART AND BOOK SALE CATALOGS—The American Art News, in
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and Valuation, can furnish catalogs
of all important art and book sales,
with names of buyers and prices, at
small charge for time and labor of
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APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals. We
are frequently called upon to pass
upon the value of art works for col-
lectors and estates, for the purpose of
insurance, sale, or more especially, to
determine whether prior appraisals
made to fix the amount due under the
inheritance or death taxes are just and
correct ones—and often find that
such former appraisals have been made
by persons not qualified by experience
or knowledge of art quality or market
values, with resultant deception and
often overpayments of taxes, etc.

COMING "SPRING ACADEMY"

The Academy of Design's exhibition will
be held in the galleries of the Fine Arts
Society, 215 W. 57 St. Sat., Mar. 22. Var-
nishing Day will be Friday, March 21. The
Jury of Selection are P. W. Bartlett, Cecilia
Beaux, Max Bohm, H. R. Butler, W. A.
Coffin, Kenyon Cox, C. C. Curran, E. Dain-
gerfeld, P. Dougherty, D. Garber, W. Gran-
ville-Smith, A. L. Groll, C. Hassam, J. C.
Johansen, F. C. Jones, W. L. Lathrop, E.
Lawson, H. A. MacNeil, F. L. Mora, H. H.
Nichols, Ivan G. Olinsky, W. L. Palmer,
W. T. Smedley, H. B. Snell, H. W. Watrous,
J. A. Weir, and C. Yates.

The Hanging Committee are F. B. Wil-
liams, C. C. Cooper and C. French. The
prizes will be awarded by the Jury of
Awards, H. Adams, E. H. Blashfield, B.
Foster, H. B. Jones, I. Konti, P. Manship,
J. F. Murphy and D. Volk.

Ketterlinus—not Muselheim

Of all the queer tricks that types can and
will play, at times, the most curious in the
15 years life of the AMERICAN ART NEWS is
that which twisted the name of the Ketter-
linus Co. of Phila., the makers of the ar-
tistic Armour Brochure, reviewed in last
week's issue, into "the Muselheim Co." The
only explanation of the remarkable error is
that the types were anticipating the bone
dry law on the ART NEWS press day.

THE NEW ART TAX

Another week has brought no change
as to the new art tax, which still re-
mains in the revenue bill now awaiting
the return of the President to affix his
signature and go into effect. There
is still a faint hope that the provision
for a 10% tax on all art works—save
those by living artists—sold, may be
removed through special legislation
which will class art as a "luxury" and
one to be untaxed with certain articles
of men's and women's attire, etc., but
this hope grows fainter every day.

The logic of the situation is that if
art can escape the now proposed tax
by its being rated as a "luxury" it
therefore becomes liable to taxation all
the more in future by coming Con-
gresses. We should prefer that a plea
for the nontaxing of art should prefera-
bly be based upon the argument that
it is a most valuable means of educa-
tion, as such a plea would far more
surely render it safer from taxation in
the future. "A tax on art is one on
education" should be the slogan of
American art interests.

CORRESPONDENCE

Jos. Cummings Chase Found

Editor AMERICAN ART NEWS,

Dear Sir:

"Who is Joseph Cummings Chase?" you
ask in your issue of Feb. 15. See "Who's
Who in America," and you'll find that Mr.
Chase is a good American who has studied
and taken prizes in Paris, and done illus-
trations for the leading magazines, painted
portraits and taught drawing in this coun-
try. "The Art Annual" must be behind the
times. But I had supposed everybody knew
of Chase without having to look him up in
a book. In addition to painting, Mr. Chase
sings, but only when you ask him earnestly;
he isn't one of these self-starting, non-stop-
ping singers.

Sincerely yours,

H. C.

N. Y., Feb. 17, 1919.

As to Sargent's Nationality

Editor AMERICAN ART NEWS,

Dear Sir:

In your special editorial re Sargent's
eligibility for Pres't of the Royal Academy,
your amusement expressed is rather pre-
mature, based as it is on "precedent," viz.
the case of Sir Benjamin West. There are
two statements in your remarks that are not
true to fact. Firstly, West was not the first
P. R. A. Sir Joshua Reynolds was first
President, elected 1768 on the foundation of
the Academy. West was President in 1792.
In the second place West was a British
subject, America being then a British colony
until 1776. The case of Sargent is quite dif-
ferent. He is not a British subject by birth,
the only doubt is as to whether his U. S.
birth will prove him ineligible. He, of
course, is of the English school of painting
and that leads to a possibility of his election.

Yours truly,

Pater Veritas.

Winnipeg, Canada, Feb. 15, 1919.

[Since the above was written, Sir
Aston Webb has been chosen as the
new President of the Royal Academy.
This closes the discussion as to Sar-
gent's eligibility for the post.—Editor.]

War Dog in Picture

A cable from Coblenz, Germany, to the
N. Y. Eve. "Globe," Vesle, the most famous
war dog in Europe, has achieved glory by
being placed in the heroic sized painting of
the allied War Council by Dana Pond, the
N. Y. painter. The canvas shows Gens. Di
Robilant of Italy, Bliss of the U. S., Belin
of France and Sackville-West of Britain
grouped around a table studying a map of
the world.

Vesle, a black woolly poodle with four
white feet and white nose and breast, squats
beneath Gen. Sackville-West's raised foot.
The artist said the presence of the dog gave
a touch of sentiment to the picture of the
famous generals. Vesle was brought to
Coblenz where he preceeded the American
army across the Rhine. Mr. Pond's studio
is in one of the former royal suites in the
palace of Versailles and there the dog posed
for the painting. Vesle has appeared in the
official movies oftener than most of the
generals and has been the subject of in-
numerable articles by war correspondents.

OBITUARY

Edmund D Brooks

Edmund D Brooks died Feb 12 last in
Minneapolis after an operation. His pass-
ing removes a rare personality, Mr. Brooks
was well known in this country and Eng-
land. He secured many unpublished Mss.
from literary personages, and had them
bound as gifts for friends of discriminating
taste. The reprints were often done at the
Chiswick Press, London. Mr. Brooks, the
late James Carlton Young, and Mr. H. V.
Jones, whose recent sales of their literary
collections were in the ART NEWS, made
up an unusual triumvirate of book collec-
tions for one city.

Last year Mr. and Mrs. Edmund Brooks
presented to the Art Institute, Bruce Crane's
"Autumn Hills," a fine example of the
artist's work.

Jules M. Gaspard

Jules M. Gaspard, a portrait painter, form-
erly associated with Elbert Hubbard in the
Roycroft publications, died Tuesday last at
his residence in N. Y. aged 57. He was born
in Paris and studied art there as a young
man. When he was 17 he went to Chicago
and later became art critic for the "Inter
Ocean." In 1908 he began his work with
Elbert Hubbard in East Aurora, N. Y., re-
maining for two years. In 1910 he moved to
Los Angeles and engaged in portrait paint-
ing. He came to New York in 1914. He
is survived by his wife.

Edmund C. Messer

Edmund C. Messer, one of Washington's
leading artists and pioneer in the art move-
ments in the Capital for the past 37 years,
died Feb. 9 last, at his new home in Meno-
minee, Wis. Mr. Messer successively fig-
ured as principal of all the important art
schools in the city, first as principal of the
School of the Washington Art Club, then
the Art Students League and finally as
principal of the Corcoran School of Art,
which position he resigned last June, Ed-
mund C. Tarbell of Boston having been
appointed as his successor.

Charles Juergens

In the recent death of Charles Juergens
in Cincinnati a very individual painter
passes. His luminous pictures painted in
beautiful colors about the Ohio often featur-
ing the Suspension bridge, were always
among the welcome works in local exhibi-
tions. The artist was of a very modest
makeup. He was born in Cincinnati, but
began to travel at an early age, living for
years at various times in N. Y., St. Louis
and Chicago. He received an hon. mention
in one of the exhibitions of American art
in Chicago; also, a first prize in Nashville.
Juergens belonged to the Art Club, the
Western Art Association and the Pen and
Pencil Club in Columbus.

John Quincy Adams

John Quincy Adams, assistant secretary
of the Municipal Art Commission, died on
Sunday last at Staten Island. Born in
Jefferson County during the Civil War, Mr.
Adams was graduated from Northwestern
University in 1889 and spent three years in
Europe at various French and German uni-
versities. In the following seven years he
was secretary and executive officer of the
Association of Preparatory Schools of the
Middle States and Maryland. His connec-
tion with the Municipal Art Commission
dated from 1907. He had lectured and writ-
ten extensively on art matters.

Charles Fairfax Murray

Charles Fairfax Murray, the well known
art collector and connoisseur, died at Chis-
wick, England, Jan. 25 last. He was born
on September 30, 1849. He had been in fail-
ing health for two or three years, but up to
that time had been a man of boundless
energy. As a boy he had to make his own
way, and used to draw and read with avidity
after a very hard day's work. While still in
his teens he attracted the attention of Ros-
setti, Philip Webb, Burne-Jones, and Wil-
liam Morris, with all of whom he remained,
until their deaths, on terms of great inti-
macy. For a time he transferred Burne-
Jones's cartoons to glass and did other work
for the Morris firm. He was then sent to
copy Old Masters in Italy by Ruskin, who
described him as "beyond comparison the
most skilful of the group of artists employed
by him," and his copies from Carpaccio and
Botticelli as "among the principal treasures
of the St. George's Guild at Oxford and
Sheffield." While in Italy, where he estab-
lished a home and spent a large part of the
rest of his life, Mr. Fairfax Murray entered
upon a profound study of the technique and
individual qualities of the Old Masters and
became a connoisseur of European repute,
as well as amassing a large and multifarious
collection of works of art, some of which
he sold from time to time, more with a
view to securing other coveted objects than
to any pecuniary gain. Various prominent
collectors, as well as a famous firm of
dealers, were glad to lean on his judgment,
and seldom had cause to regret it.

Mr. Murray's benefactions to various
public galleries, especially the National Gal-
lery, the Fitzwilliam Museum, and the Dul-
wich Gallery, were of a most generous and
extensive nature, and would be better known
if they had not been, to a large extent
anonymous.

A True "Marchand Amateur"

Mr. Murray was so well known of recent
years as a "marchand amateur" that his
career as an artist was almost obscured for
the present generation. There is a tradition
that he was originally employed by D. G.
Rossetti at a small weekly salary, and it
was under Rossetti that he received much of
his art training. While his work was ob-
viously inspired by the older artist, Mr.
Murray's was in no sense that of an imitator
any more than Hoppner was an imitator of
Sir Joshua. How near the work of the
pupil came to that of the master was illus-
trated at Christie's some years ago, when a
picture, cataloged as by Rossetti, was put
up for sale; Mr. Murray created a mild sen-
sation by informing the auctioneer that the
picture was his work. Mr. Murray began
to exhibit pictures as far back as 1867, when
his "Children in the Wood" was hung at
the Royal Academy, and this was followed
in 1871 by a study of a head. But it was
at the Grosvenor Gallery in 1879 and on-
wards that Mr. Murray's undoubted genius,
his fine sense of color, his poetical imagina-
tion, and his skill in the grouping of figures
attracted public attention.

Developed into an "Art Expert"

From an artist Mr. Murray developed into
an art expert, and in this respect his art
training, aided by a keen eye and an excel-
lent memory, served him in good stead. He
was associated in this capacity for many
years with Thomas Agnew and Son, and
was frequently consulted by the late Pier-
pont Morgan and other collectors. He
visited this country in 1913 on Mr. Morgan's
invitation, and made a sort of appraisal
of the latter's pictures and miniatures. His
flair for the old masters was indeed remark-
able and his judgment rarely at fault. From
an "expert" he became a collector in the
more general sense of the word. He made
constant journeys to Italy and other parts
of the Continent in search not only for
pictures by old masters, but also for draw-
ings and for early printed books. It was
Mr. Murray who purchased the choice
library of an Italian gentleman, Signor
Pirovani, of which "a selected portion" was
sold by the new owner at Sotheby's in July,
1901. At the outbreak of the war he had
one or two houses in Italy filled with books,
besides a library in England.

During the last few years Mr. Murray
had been turning his collections into money.
He sold his splendid drawings by old mas-
ters en bloc to Mr. J. P. Morgan. A sale
of a selection of his pictures, 29 in number,
was held in Paris in June, 1914, and a nomi-
nal total of 1,668,800 fr. (£66,752) was real-
ized, but some of the pictures did not reach
the reserve, and these were included in Mr.
Murray's sale at Christie's on December 14,
1917, when 85 lots produced £27,801. This
sale included four important examples of
Sir J. E. Millais. Two portions of his mag-
nificent collection of rare early printed
books were sold at Christie's in December,
1917, and March, 1918, and realized a total
of £38,731. Of both books and drawings
very handsome catalogs were privately
printed by him.

ORPEN TO PAINT WILSON

An A. P. despatch from Paris says the
Peace Conference portrait of President Wil-
son is to be painted by Sir William Orpen,
and the President is understood to have
promised to give Sir William a sitting as
soon as he returns to Paris. Col House
also is to be painted by Sir William.

The official picture of the Peace Confer-
ence which Sir William is painting is pro-
gressing well. He is still working on the
background and none of the figures has yet
been added.

Gen. Currie, the Canadian commander, is
sitting for an official war picture.

Roosevelt's Hampden Miniature

"In a private letter," says Le Marquise
de Fontenay, "written by Theodore Roose-
velt, addressed to an English friend, on
June 7, 1916, he said: 'In my autobiography
I did not like to speak of the various pre-
sents given me by European sovereigns. Next
to John Hay's gift of the ring with the
hair of President Lincoln the gift I appre-
ciated most which I received while in the
White House was from King Edward. It
was a very beautiful miniature of John
Hampden, sent to me at the time of my
inauguration, at the same time that I re-
ceived the ring from John Hay. It seemed
to me to mark King Edward's tact and gen-
uine refinement of feeling that he should
have chosen that precise gift for an Amer-
ican President.' President Roosevelt was
right in his appreciation. For if there was
one quality more than any other that dis-
tinguished King Edward it was his perfect
tact."